

MAJOR AND MINOR.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

The Leipzig Tageblatt gives an enthusiastic account of an organ recital recently given by Mr. Clarence Eddy, the eminent Chicago organist, at St. Thomas' Church, Leipzig. After dwelling upon the "phenomenal" technique displayed by the player, and the extraordinary ease with which he managed his pedals, the journal concludes: "The dexterity manifested by the artist in the use of the registers, without in the least degree interfering with his playing, was something quite new to us. Altogether, Mr. Eddy's performance has greatly increased our respect for our foreign competitors in the art of organ-playing."

M. Saint-Saens has left Paris for Spain, where he is to remain for one month.

The Queen of Roumania, known in the world of letters as Carmen Sylva, has finished a volume of poems, entitled "Sea Songs," which are to be set to music by August Bungert. She is now writing the libretto for a grand opera.

The Chicago Auditorium will open with its inaugural opera season on the evening of Dec. 10. The company is a very large one, with the divine Adelina Patti at the head of the list. The ensemble includes Mme. Emma Albani, Mme. Lillian Nordica, Sig. Commendatore Francesco Tamagno, Sig. Luigi Ravelli, Sig. Guiseppe del Puente, and the veteran Ardit as director. There are to be seventy musicians in the orchestra. With the chorus, ballet and supernumeraries, there will be no fewer than 250 people on the stage.

Quail on toast, at Milford's.

The crusade against homely ballet-dancers continues at the Vienna Opera House. The matter has been carried into court, and has been decided in favor of the theatrical direction, thereby authorized to discharge any and all danseuses who fail to come up to the required standard of good looks and graceful figure.

Mr. P. S. Gilmore met with the greatest success he ever experienced with his tours on the Pacific coast. The Exposition Music Hall at Portland, the theatres at Tacoma, Seattle and Sacramento were overcrowded at high prices, and the first four days of the week he packed the large Mechanics' Pavilion at San Francisco, having the assistance of the Handel and Haydn Society evenings and a children's chorus of 1,000 voices afterwards. The "Alpine Storm," by Charles Kunkel, proves one of his most popular numbers.

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Jehovah's Praise, (\$1, or \$9 per dozen) by L. O. Emerson, is a full size Church Music Book, with a large number of Anthems and Tunes for choirs, also Glee, Part-Songs, and a multitude of melodious exercises for classes.

Temple Chimes, (35 cts., \$3.60 per dozen) by EVANGELIST LUTHER, just published, is a very superior collection of new Gospel Songs, of Hymns and Tunes.

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MAJOR AND MINOR.

The concert tour of Sarasate and D'Albert, under the management of Abbey and Grau, began at the Metropolitan Opera House, Nov. 18.

Gounod, Herve, Halevy, Gerome, Meissonier, Dumas, Sardou, Meilhac and Claretie attended the funeral of Emile Augier, the dramatist. The French Institute and staff of the Theatre Francais attended in a body.

Frankfort.—Richard Wagner's only son, Siegfried, is going to dedicate himself exclusively to the musical career; he is now attending the Raff Conservatory. He will probably assume the management of the coming Bayreuth performances.

Miss Marie van Zandt is now in Paris, whence she goes to Barcelona and Lisbon for a series of performances of "Mignon," "Lakme" and "Hamlet."

Tell your friends to subscribe to the REVIEW and that twelve numbers contain 325 Pieces.

Mrs. Maas is in receipt of a large number of telegrams and letters of condolence from the entire musical fraternity throughout the United States, all expressing the deepest sympathy, and acknowledging the high position he held in the musical world.

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When time is broke and no proportion kept!

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"My wife was afflicted with bronchitis for a number of years. Having used various remedies, without relief, she concluded to try Ayer's Cherry Pectoral. After taking two bottles of this medicine, she was entirely cured."—S. B. Schuck, Associate Judge, Hummel's Wharf, Snyder Co., Pa.

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Prof. F. Sweetzer, Maine Medical School, Brunswick, Me., said to his class: "I am convinced that medical science has produced no anodyne expectorant equal to Ayer's Cher-

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ry Pectoral, and it cured her."—(Rev.) W. W. Atwater, Rutland, Vt.

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MUSICAL REVIEW

DECEMBER, 1889. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 12—No. 12.

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A FEATURE FOR 1890.

DURING the coming year, we will publish at least 100 *very easy* pieces in the REVIEW, suitable for the piano and organ, and we guarantee that volume 13 will contain fully 300 pieces. We will aim to make the REVIEW for 1890 popular as well as *first-class*.

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The January number of Vol. 12 contained 28 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs....	38 Pieces.
The February, 16 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	26 "
The March, 14 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	23 "
The April, 12 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	25 "
The May, 13 Studies, 5 Piano Solos, 1 Piano Duet, 3 Songs..	22 "
The June, 10 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	23 "
The July, 10 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs..	19 "
The August, 9 Studies, 5 Piano Solos, 1 Piano Duet, 2 Songs..	17 "
The September, 5 Studies, 5 Piano Solos, 1 Piano Duet, 2 Songs...	13 "
The October, 5 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs..	14 "
The November, 3 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs..	12 "
The December, 3 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs..	12 "
Making a grand total in twelve numbers of.....	244 Pieces.

THE MUSICAL UNION.

The Musical Union will give its first concert of the season, Tuesday, December 10. Mrs. Mayo-Rhodes and Mr. Herman Epstein will be the soloists. The concerts will take place, as usual, in the large Exposition Hall, and promise to be the best ever given by this admirable society. The box office will be open November 23, at the Exposition building. The rule being first come first served, no extra seats will be reserved. The Dress Rehearsal will take place December 9, at 2 P. M.

MENDELSSOHN QUINTETTE CLUB.

The Mendelssohn Quintette Club continues under the management of Bollman Bros., and will give its usual series of Concerts at Memorial Hall, 19th and Lucas Place. The first concert takes place Tuesday evening, the 17th inst. The following well-known artists will participate in the series: Mrs. Georgia Lee Cunningham, Mrs. E. Karst, Mrs. Louie A. Peebles, Mrs. O. H. Bollman, Mrs. G. H. Wiseman, Mr. W. M. Porteous, Mr. Bernard Dierkes, Mr. G. H. Wiseman, The K. J. B. Ladies' Quartette and the Hatton Glee Club.

GERAK CONCERT.

Miss Lottie Gerak made her debut before a St. Louis audience at the large Exposition hall, Wednesday eve., Nov. 20. She was greeted on the occasion by a very large audience. Miss Gerak was introduced by an appropriate speech, delivered by Mayor Noonan. He stated that the critic, Mr. William Steinway, President of the great house of Steinway & Sons, New York, had pronounced her a pianist of a high order, and also that she had been recognized as such in Vienna, Europe, where she had studied for the past four years. The pieces performed by Miss Gerak were "Polonaise, E major," Liszt; "Nocturne," Chopin; Sonata, "C Sharp Minor," Beethoven; "Don Juan," Mozart-Liszt, and as encores "Traumerei," Schumann, "Mennet," Paderewski, and "Valse Posthume," E flat, Chopin. Every number was received with much applause and indicated a great admiration on the part of the audience. Miss Gerak is just entering her artistic career, and we hope to see her triumphs increase with time.

The Mendelssohn Quintette Club rendered "Andante and Variation," Quartette for strings, Beethoven, and "First Movement," Piano Quintette, Schumann, and was received with the greatest appreciation. Mrs. Louie A. Peebles favored the audience with Gounod's great aria from "Muriel." She was at her best, and nothing but an encore, which was graciously given, would answer the continued applause that followed. Mrs. Oscar H. Bollman was as much a favorite as ever, and sang a grand aria from "Huguenots," Meyerbeer. This was followed by two encores, one of which was a ballad by Robyn. The vocal numbers were accompanied by Mr. Alfred G. Robyn in his usual most artistic style.

The piano used was a magnificent Steinway Grand, which answered the most exacting demand. All the pieces played by Miss Gerak, as well as the "Spunleried," by Hollaender played by the Mendelssohn Q. Club for encore, have appeared in KUNKEL'S MUSICAL REVIEW within the past two years. They are in Kunkel's Royal Edition.

CITY NOTES.

Wm. Navo has removed his residence to 1709 Market Street.
✓ R. S. Poppen wrote a "Hunting Song" for the Hatton Quartette.
Harry Walker will most likely be Wiseman's successor at St. George's Church.
Percy Blackmer has been engaged as basso of the Third Congregational Church.
✓ Henry Groffman sang a "Prayer" by Tosti as his first selection for St. George's Church.
✓ The Hatton Quartette sang the "Harvest," a cantata by Garrett, at the Christ Church Cathedral.
The K. J. B. Ladies' Quartette sang at the reception given at the Merchants' Exchange to the Pan-American Delegates.
E. R. Kroeger's "D Minor Quartette," which met with such great success at Philadelphia, will be played in Detroit and New York.
Louis J. Dubuque has taken the place of A. G. Weinman, at St. Alphonsus' Church, on Grand Ave. Mr. Weinman has gone to Milwaukee.
Mrs. Anna Strothotte, of 2916 Morgan Street, has returned from San Francisco and resumed the teaching of piano. She has a very successful class.
The Young Folks' Society, of Pilgrim Church, under the direction of C. H. Johnson, is making admirable headway, and is a source of pride to the Church.
Kunkel Bros. have issued a very fine edition in sheet music of the bass solo, "The Lost Chord," by A. Sullivan. It is dedicated to the popular baritone, John A. Robinson.
Miss Lottie Gerak has accepted the Denver citizens' invitation to give them a concert. She will leave for Denver in time for December 2, the date set for the concert.
Miss Eugenie Dussuchal sang two solos, Tancred, "D Tanti Palpit" (Rossini), and "Chanson d'Almee" (Delibes), at the last meeting of the St. Louis Chautauqua Union.

Mrs. Rhodes sang "My Redeemer," by Dudley Buck, and "Crucifix," by Faure, at her first service at the Second Baptist Church. She has been engaged for the coming year.

The Baptist Ladies' Society gave a concert at Cabanne Station. Mrs. Hardey, Mrs. Ames, Jesse Cozzens, W. M. Porteous, J. A. Kieselhorst and Aug. Halter were on the programme.

Miss Katie E. Wright, a very successful teacher of piano and voice, has opened a studio at 3204 Pine Street. She has met with flattering success in her profession, and comes highly recommended.

The Burns Anniversary, which will be celebrated at the exposition, will be a grand affair. The selections will be entirely Scotch. The Hatton Quartette will participate, and promises to outdo itself.

Miss Laura E. Fisher, the soprano, who was graduated with high honors from the Beethoven Conservatory, is receiving pupils in vocal culture and pianoforte instruction, at her address, 1825 Rutger Street.

P. G. Anton, Jr., the talented violoncellist, is a member of the Mendelssohn Quintette Club. The other members are Messrs. Geo. Heerich, 1st violin, Val. Schopp, 2nd violin, Louis Mayer, viola, and Victor Ehling, pianist.

Messrs. Kunkel and Kroeger played "Etoile du Nord" and "Variations on Beethoven"—Saint-Saens, for two pianos at the Church of the Messiah. For encore, they gave Suite de Valses, a piano duet by Mr. Kroeger.

Miss L. Wray Garey, organist of St. John's Episcopal Church, is to be complimented upon the admirable results obtained with her choir. The principals are Mr. Mosby, tenor, Mr. Hawken, bass, and Mrs. Hubbard, leader of the boys.

✓ The Beethoven Mandolin and Guitar Orchestra has an extensive repertoire of the latest music. It numbers the first people of the city among its patrons; correspondence may be addressed care of C. I. Wynne & Co., music dealers, 916 Olive Street.

Louis Mayer, the popular conductor, has removed from 2000 Papin Street to 2125 Olive Street. Mr. Mayer has won an enviable reputation as a teacher of violin, violoncello and instrumentation, and is much sought after by students of neighboring States.

George Heerich, the violinist, is as much in demand as a fine artist could be. He had little time to rest after his European trip. He is justly appreciated by his pupils, for Mr. Heerich is one of the most conscientious teachers of the violin we have.

✓ The Germania Club will produce the "Sleeping Queen," by Balfe, at its hall, on the 7th inst. The principals are: Miss Libbie McCarthy, Mrs. McDonald (nee Fredda Stone), and Messrs. Wayman McCreery and W. M. Porteous. Mr. Waldauer is director.

Henry Groffman is engaged at St. George's Church for the present in place of George Wiseman. Mr. Groffman has been urged to stay for the coming year also, but has not decided, having an offer of a first class quartet position from a certain prosperous church.

An Opera Co., with Miss Tanner as prima donna, is expected here this winter. It is possible that a combination with the Hatton Quartette may be effected, through the efforts of Wayman McCreery, in which event, a popular season of opera can be looked for.

Mrs. Judge McKeigan gave a musicale and reception at her home in Vandeventer place. The program, which was printed upon blue satin ribbon, offered numbers by Mrs. Louie A. Peebles, Messrs. G. Wiseman, Jesse Cozzens, Thomas Moore and Sig. G. Parisi.

Fred. W. Norsch was made the recipient of a very elegant charm by the St. Louis Damen Chor. Mrs. L. Schaeenemann made the presentation address, and Mr. Hammerstein rendered a few appropriate piano solos. A fine collation was spread, and a pleasant time indulged in.

Miss Fanny Otto has returned to this country from Paris, where she has been studying for the past two years and a-half under Mme. Marchesi. Miss Otto is a native of St. Louis, where she studied piano and voice with Victor Ehling and Mrs. Kate Brainard, respectively, before going abroad.

F. W. Humphrey threw open his house in honor of J. Fisher, the celebrated New York piano maker, who was a guest of Bollman Bros. while in the city. A very fine musicale was given, among the participants of which were the Misses Cowen, Mr. Steebe, of New York, and the Hatton Quartette.

Miss Jessie Foster, prima donna soprano, assisted by Charles Kunkel, pianist, and Arthur D. Weld, baritone, will give a grand concert at the Liederkranz Hall, Belleville, on the 5th inst. The programme is as follows: 1. Grand Piano Solo—"Moonlight Sonata," Op. 27, No. 2, von Beethoven, (a) Adagio Sostenuto; (b) Allegretto; (c) Presto Agitato, Charles Kunkel. 2. Baritone Solo—"I Fear No Fox," Pinsuti, Arthur Weld. 3. Soprano Solo—"Nobil Signor," Huguenots, Meyerbeer, Miss Jessie Foster. 4. Baritone Solo—"The Sailor," Kroeger, Arthur Weld. 5. Piano Solo—"Alpine Storm," (A Summer Idyl), Charles Kunkel, Charles Kunkel. 6. Soprano Solo—"Prayer and Barcarolle," Stella del Nord, Meyerbeer, Miss Jessie Foster. 7. Baritone Solo—"Song of Hydras the Cretan," Elliott, Arthur Weld. 8. Soprano Solo—"Echo Song," Eckert, Miss Jessie Foster. 9. Piano Solo—"Ungarische Fantasia," Liszt, Charles Kunkel.

Miss Strong, assisted by Mrs. K. G. Broadus, vocalist, gave a Bach Recital at 603 N. Jefferson Ave., Saturday, Nov. 2, at 2:30 P. M.

Roscoe Warren Lucy, whose music rooms are located at 2645 Olive Street, is having splendid success. Mamie Sherry, a young miss of 13 years and pupil of Mr. Lucy, was heard in Strelezki's popular "Valse Caprice." Her rendition of it was very good, which was expected, of course, and showed Mr. Lucy to be a careful and interested teacher.

The K. J. B. Ladies' Quartette sang at the Farewell Reception of Rev. Dr. Merrill, of the First Congregational Church, giving the popular "Blue Bells of Scotland," and for encore, "The Cuckoo." The "Y. M. C. A." and the "Artists' Guild" also secured the services of this quartette, and at each place it acquired new honors.

The St. Louis Ideal Banjo Club, composed of Messrs. H. J. Isbell, Leader, C. W. Hughes, J. T. Crosby, S. M. Stringer and R. T. Kennon, has organized for the coming season, and is ready to fill all engagements that may be contracted for. Address all communications to R. T. Kennon, 1100 Washington Avenue.

The Success of the K. J. B. Ladies' Quartette is quite noticeable, and it must be added, is in every way deserved. Its directress, Mrs. Kate J. Brainard, is a very successful and a very conscientious trainer, and her admirable work is abundantly shown in the excellence of this quartette. The Ladies of which it is composed are worthy of the highest praise for their artistic handling of everything undertaken. The quartette is open for public and private engagements. All communications may be addressed to Mrs. Kate J. Brainard, in care of Mary Institute, Beaumont and Chestnut Sts.

Charles C. Berthold, after six years' practical experience as an instructor upon the Banjo and Mandolin in this city, where he has had upwards of five hundred pupils under his personal tuition and supervision, has located at 2738 Washington Avenue, where he has opened a studio for the instruction of admirers of these popular instruments. Mr. Berthold has hundreds of testimonials from the elite of the city.

The Boatmen's Saving Bank and the German Savings Institution have let the contracts for installing electric incandescent light in their banking rooms, to the Union Electrical Construction Co., 312 N. 11th St. This firm has, among many others, just completed the installation of light in the magnificent salesroom of Messrs. Merrick, Walsh and Phelps, on Olive St., and the residences of Messrs. G. Niemann, S. L. Cohen, of Lindell Ave., and V. Mersman, of Vandeventer Place.

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Six Months Sick. Washburne, Ill., May 22, '88.
Used cane six months with rheumatism. Two bottles of St. Jacobs Oil cured me; no return of pain. ANTON FOKEN.

Young As Ever. Pontiac, Ill., May 23, 1888.
Suffered 8 months with rheumatism in limbs. St. Jacobs Oil cured me; no return of pain; feel as young as ever. MRS. AMELIA YOUNG.

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- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz:

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Notion Store.

Embroidery Store.

Lace Store.

Trimming Store.

Gents' Furnishing Store.

Handkerchief Store.

White Goods Store.

Calico Store.

Summer Suiting Store.

Gingham Store.

Cloth Store.

Black Goods Store.

Cotton Goods Store.

Linen Goods Store.

Silk and Velvet Store.

Dress Goods Store.

Paper Pattern Store.

Art Embroidery Store.

House Furnishing Store.

Parasol and Umbrella Store.

Hosiery Store.

Flannel Store.

Lining Store.

Cloak and Suit Store.

Shawl Store.

Underwear and Corset Store.

Children's Clothing Store.

Quilt and Blanket Store.

Upholstery Store.

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MELODIE.

To Mrs. C. A. Black. Scranton Pa.

August William Hoffmann.

Moderato ♩ = 112.

cantabile.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 112 beats per minute. The mood is 'cantabile'. The score is divided into six systems, each containing a treble and a bass staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. Pedal points are indicated by 'Ped.' and asterisks. A crescendo is marked 'cres.' in the second system. The score concludes with a final cadence in the sixth system.

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a tempo of "Allegretto" and a key signature of one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with "Ped." and a star symbol. The piece concludes with a final cadence.

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The melody is in G major (one sharp) and the bass line is in D minor (two flats). The score includes fingerings (1-5) and articulation marks (accents, slurs). Pedal points are indicated by "Ped." and a star symbol. The piece concludes with a final chord in the bass staff.

[illegible]

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ossta.
As performed
by the author.

8

volante.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

LOVE'S SORROW.

LIEBESPEIN.

Franz Schubert.

Andante con moto. ♩ - 88.

The musical score is written for piano and left hand. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a right-hand part with a trill marked *r. h.*. The second system features a mezzo-forte (*mf*) dynamic and a decrescendo (*decres.*) marking. The third system starts with a pianissimo (*pp*) dynamic. The fourth system includes a crescendo (*cres.*) marking and a trill. The fifth system is characterized by rapid sixteenth-note passages in both hands, with numerous fingerings indicated throughout. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex melodic lines with numerous triplets and slurs. The bass staff provides a rhythmic accompaniment with dense chordal textures. Fingering numbers (1-5) are visible below the bass staff notes.

Second system of musical notation. The treble staff continues the melodic development with slurs and triplets. The bass staff maintains the accompaniment. A *dim.* (diminuendo) marking is present in the bass staff towards the end of the system. Fingering numbers are present throughout.

Third system of musical notation. The treble staff features a melodic line with a slur and a triplet. The bass staff continues the accompaniment. Fingering numbers are present throughout.

Fourth system of musical notation. The treble staff contains melodic lines with triplets and slurs. The bass staff provides the accompaniment. Fingering numbers are present throughout.

Fifth system of musical notation, concluding the page. It includes a *cres.* (crescendo) marking in the bass staff. The system ends with two first endings, labeled "1." and "2.", which lead to a final chord. Fingering numbers are present throughout.

legatissimo.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains measures 1 through 4. It features a continuous, flowing melody with numerous slurs and fingerings (1-5) indicated above the notes. The lower staff is in bass clef and contains measures 1 through 4, primarily consisting of chords and single notes. A 'Ped.' (pedal) marking is present below the bass staff in measure 3, followed by an asterisk (*).

The second system of musical notation consists of two staves, measures 5 through 8. The upper staff continues the melodic line with slurs and fingerings. The lower staff continues the harmonic accompaniment. A 'Ped.' marking is present below the bass staff in measure 6, followed by an asterisk (*).

The third system of musical notation consists of two staves, measures 9 through 12. The upper staff shows more complex melodic patterns with slurs and fingerings. The lower staff continues the accompaniment. A 'Ped.' marking is present below the bass staff in measure 10, followed by an asterisk (*).

The fourth system of musical notation consists of two staves, measures 13 through 16. The upper staff continues the melodic development. The lower staff features more active accompaniment. A 'Ped.' marking is present below the bass staff in measure 14, followed by an asterisk (*).

The fifth system of musical notation consists of two staves, measures 17 through 20. The upper staff continues the melodic line. The lower staff continues the accompaniment. A 'Ped.' marking is present below the bass staff in measure 18, followed by an asterisk (*).

First system of musical notation, measures 1-4. The treble staff features intricate fingerings (e.g., 5 4 2 3 5 4 2 1 2 5, 3 2 1 3 2 1 5, 1 3 2) and slurs. The bass staff has simpler accompaniment. A dynamic marking *dim. e poco riten.* is present in measure 3.

Second system of musical notation, measures 5-8. The treble staff continues with complex fingerings (e.g., 5 3 2 1 2 5 4 3, 5 1 4, 3 2 1 3 1 2 3 4 5, 1 3 2 1 3 2 1 3 2 1 3 2, 3 4 3 2 3 2 3 2 3 2 3 2). The bass staff provides harmonic support.

Third system of musical notation, measures 9-12. The treble staff has fingerings like 3 2 3 2 3 2 3 1 2 3 2 3. A *cantabile.* marking is placed above the treble staff in measure 10. The bass staff continues with its accompaniment.

Fourth system of musical notation, measures 13-16. The treble staff has fingerings like 4 4 5 4 4 3 5 1 2 3 5 5 5 5 5 5. A *dim.* marking is in measure 13, *pp* in measure 14, and *dolcissimo.* in measure 15. The bass staff has fingerings like 3 4 5 4 3 2 1 4 5 3 4 3 4 3 4 2.

Fifth system of musical notation, measures 17-20. The treble staff has fingerings like 5 1 4 5 3 2, 5 5 5 5 5 5, 5 1 5, 4 3 4 1 4 5 4. A *dim.* marking is in measure 18, and a *cres.* marking is in measure 19. The bass staff has fingerings like 5 3 5 4 3 2 1 5 5 4 3 2 1 5.

ELFENSPIEL.

CONCERTSTUDIE.

Carl Heymann Op. 7.

Vivace e leggiero. $\text{♩} = 80$.

inf

Ped.

dim.

p grazioso.

sempre staccato.

l.h.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex fingerings (e.g., 1-2-3, 4-5, 1-2-3-4, 5-4-3-2-1) and various musical symbols.

Key performance instructions and dynamics include:

- crs.* (crescendo)
- f* (forte)
- Ped.* (pedal)
- l.h.* (left hand)
- pp* (pianissimo)
- sempre crescendo.*
- fz* (forzando)
- ff* (fortissimo)
- dim.* (diminuendo)
- p grazioso.* (piano, gracefully)
- leggero assai.* (very light)

The notation includes many slurs, ties, and dynamic markings, indicating a piece of significant technical and expressive complexity.

2 4 3 2 5 3 4 2 5 1

legato.

Ped. * Ped. * Ped. *

3 4 3 2 3 2 1 2 1 3 4 2 1 3 4 5 4 3 2 1

Ped. * Ped. * Ped. *

3 4 3 2 3 2 1 2 1 3 4 2 1 3 4 5 4 3 2 1

Ped. * Ped. * Ped. *

3 4 3 2 3 2 1 2 1 3 4 2 1 3 4 5 4 3 2 1

Ped. * Ped. * Ped. *

3 4 3 2 3 2 1 2 1 3 4 2 1 3 4 5 4 3 2 1

Ped. * Ped. * Ped. *

3 4 3 2 3 2 1 2 1 3 4 2 1 3 4 5 4 3 2 1

cres.

This page of a musical score is for a piano piece, likely in the style of a 19th-century composer. It features a grand staff with two systems of staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings such as *fx* (fortissimo), *p* (piano), *cres.* (crescendo), and *f con brio*. Pedal markings, including *Ped.* and *Ped. **, are used throughout to indicate when to use the sustain pedal. The notation includes many slurs, ties, and accents, suggesting a technically demanding and expressive performance. The page is divided into measures by vertical bar lines, and the overall layout is typical of a printed musical manuscript.

First system of musical notation, featuring a treble and bass staff. The music is in a key with three sharps (F#, C#, G#) and 3/4 time. It begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. Fingering numbers (1-5) are indicated above and below notes. A repeat sign with a first ending bracket is present.

Second system of musical notation. The right hand continues with complex chordal textures and melodic lines. The left hand features more active accompaniment. A crescendo (*cres.*) marking is present. Pedal points are indicated with "Ped." and asterisks. Fingering is extensive throughout.

Third system of musical notation. The right hand has a more melodic focus with some grace notes. The left hand continues with accompaniment. A fortissimo (*ff*) dynamic is marked. A first ending bracket (*l.h.*) is shown. Pedal points are indicated with "Ped." and asterisks.

Fourth system of musical notation. The right hand features rapid sixteenth-note passages. The left hand has a more rhythmic accompaniment. Pedal points are indicated with "Ped." and asterisks. Fingering is extensive throughout.

Fifth system of musical notation. The right hand continues with rapid sixteenth-note passages. The left hand has a more rhythmic accompaniment. Pedal points are indicated with "Ped." and asterisks. Fingering is extensive throughout.

Sixth system of musical notation. The right hand features a melodic line with some grace notes. The left hand continues with accompaniment. A piano (*p*) dynamic is marked. A first ending bracket (*l.h.*) is shown. The system concludes with a ritardando (*rit.*) marking. Pedal points are indicated with "Ped." and asterisks.

SLUMBER SONG.

Franz Liszt.

Andante.  - 100.

Andante. ♩ - 100. Franz Liszt.

una corda.
dolce.
dolcissimo arpeggiando.
sempre arpeggiando. cres.
poco rit.
sempre dolcissimo.
smorz.
una corda.

The notes in brackets () may be omitted

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First system of musical notation for piano. The system consists of two staves (treble and bass). The right hand (RH) plays a series of chords and single notes, while the left hand (LH) plays a more active line with eighth and sixteenth notes. Pedal points are indicated by 'Ped.' markings. Fingerings are shown with numbers 1-5. The system includes a 'cres.' (crescendo) marking and a 'rit.' (ritardando) marking. The key signature is one sharp (F#).

Second system of musical notation for piano. The system continues the piece with dynamic markings such as 'poco a poco' and 'smorz.' (smorzando). The right hand (RH) continues with chords and single notes, while the left hand (LH) plays a more active line. Pedal points are indicated by 'Ped.' markings. Fingerings are shown with numbers 1-5. The system includes a 'rit.' (ritardando) marking. The key signature is one sharp (F#).

Third system of musical notation for piano. The system features 'a tempo' and 'poco rit.' markings. The right hand (RH) plays a series of chords and single notes, while the left hand (LH) plays a more active line. Pedal points are indicated by 'Ped.' markings. Fingerings are shown with numbers 1-5. The key signature is one sharp (F#).

Fourth system of musical notation for piano. The system continues the piece with 'a tempo' and 'poco rit.' markings. The right hand (RH) plays a series of chords and single notes, while the left hand (LH) plays a more active line. Pedal points are indicated by 'Ped.' markings. Fingerings are shown with numbers 1-5. The key signature is one sharp (F#).

Fifth system of musical notation for piano. The system concludes the piece with 'a tempo' and 'rit.' markings. The right hand (RH) plays a series of chords and single notes, while the left hand (LH) plays a more active line. Pedal points are indicated by 'Ped.' markings. Fingerings are shown with numbers 1-5. The key signature is one sharp (F#).

5323

cres.

cres.

Ped.

Ped.

rit.

Ped.

leggerissimo dolcissimo.

rit.

a tempo.

rit.

a tempo.

rit.

Ped.

Ped.

l.h.

l.h.

a tempo.

l.h.

leggerissimo.

Ped.

Ped.

Ped.

l.h.

l.h.

l.h.

l.h.

l.h.

l.h.

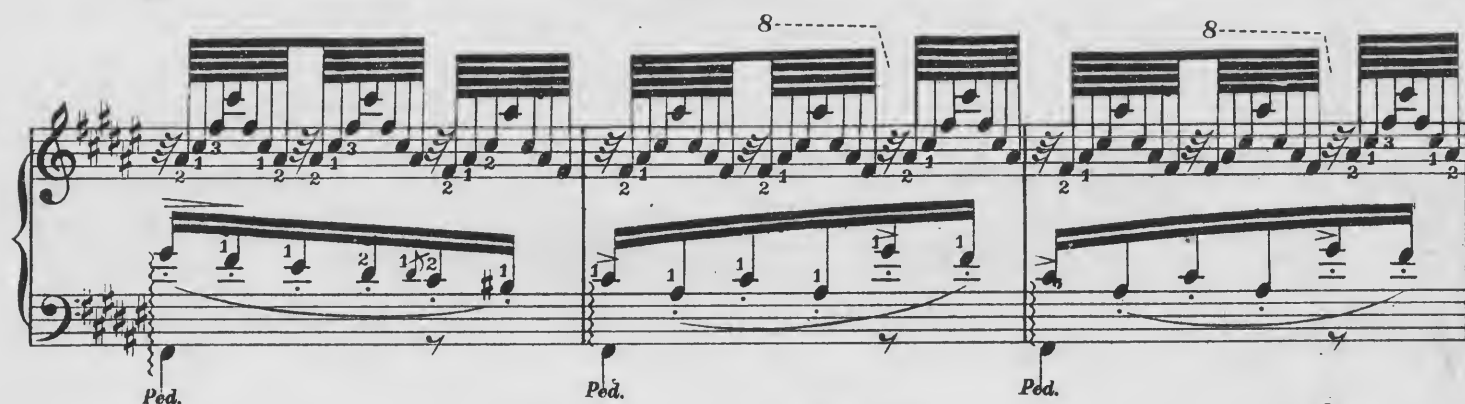
rit.

smorzando.


quasi arpa.




First system of musical notation. The right hand features a rapid, arpeggiated texture. The left hand plays a simple, rhythmic accompaniment. The tempo/mood is marked *ppp armonioso sussurrato*. The system concludes with the instruction *un poco marcato la melodia.* and a *Ped.* (pedal) marking.



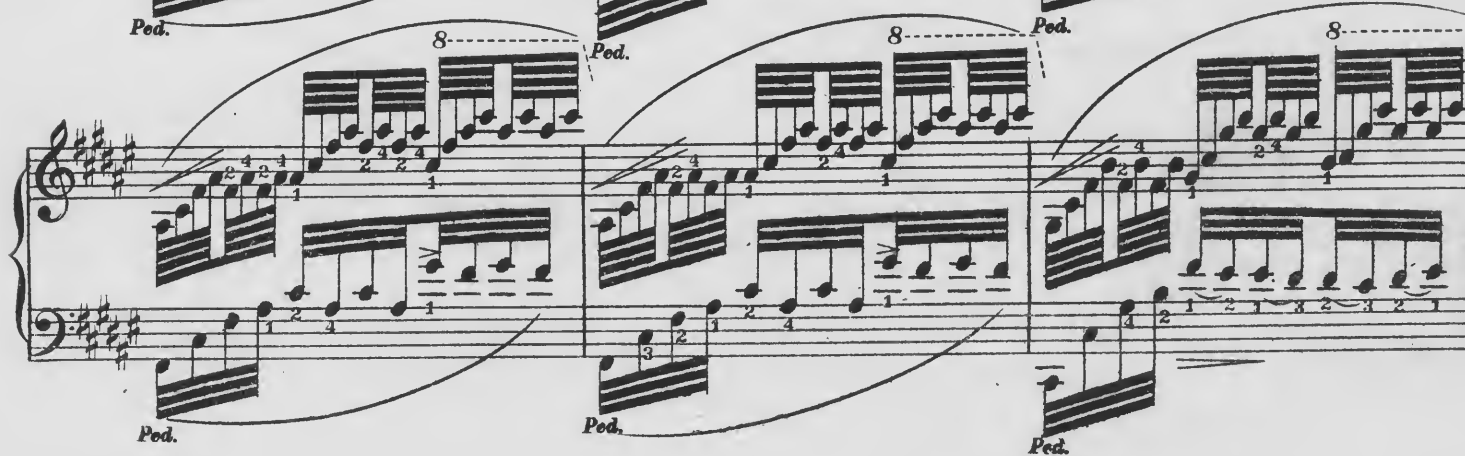
Second system of musical notation. The right hand continues the arpeggiated texture. The left hand accompaniment remains simple. The system concludes with a *Ped.* (pedal) marking.



Third system of musical notation. The right hand continues the arpeggiated texture. The left hand accompaniment remains simple. The system concludes with a *Ped.* (pedal) marking.



Fourth system of musical notation. The right hand continues the arpeggiated texture. The left hand accompaniment remains simple. The system concludes with a *Ped.* (pedal) marking.



Fifth system of musical notation. The right hand continues the arpeggiated texture. The left hand accompaniment remains simple. The system concludes with a *Ped.* (pedal) marking.

8

*Recitativo.
Lento.*

espressivo.

tre corde.

Ped.

Ped.

Ped.

2 3 4 3 2

l.h. r.h.

dolcissimo.

rit.

a tempo.

24 8

8

or thus.

or thus.

Ped.

Ped.

Ped.

Ped.

8

smorz.

Ped.

Ped.

or thus.

Ped.

*Recitativo.
Lento.*

accentato assai.

tre corde.

Ped.

Ped.

Ped.

Ped.

l.h.

r.h.

smorz.

or thus.

pp

pp cantando.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

leggierissimo.

Ped.

rit.

più lento. a tempo. a tempo. a tempo.
 ppp marcato. poco rit. poco rit. poco rit. poco rit.
 a tempo. a tempo. a tempo. a tempo.
 poco rit. poco rit. poco rit.
 espressivo.
 smorz. pp
 10

PEEP 'O DAY.

(Waltz)

Alfred von Roghow.

With feeling.

The musical score is written for piano (p) and consists of 24 measures. The key signature is one flat (B-flat major), and the time signature is 3/4. The score is divided into three systems of eight measures each. The first system begins with a piano (p) dynamic marking. The second system includes a 'FINE' marking at the end. The third system features a forte (f) dynamic marking. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a double bar line and repeat signs.

First system of piano music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a harmonic accompaniment with chords and slurs. A piano (p) dynamic marking is present.

Second system of piano music. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the harmonic accompaniment.

Third system of piano music. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the harmonic accompaniment.

In a singing style.

Fourth system of piano music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment with chords and slurs. A piano (p) dynamic marking is present.

Fifth system of piano music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment with chords and slurs. A piano (p) dynamic marking is present.

Repeat from the beginning to Fine.

SERENADE.

(SERENADE.)

(Song without words.)

Felix Mendelssohn Op.67. N° 6.

Allegretto non troppo. _152.

Allegretto non troppo. ♩ 152.

p

leggiere.

cres.

dimin.

cres.

p

First system of the musical score. The right hand features a series of chords with descending and ascending melodic lines, marked with fingerings 1-5 and 4-1. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include 'dimin.' and 'cres.'.

Second system of the musical score. The right hand continues with complex chordal textures and melodic fragments. The left hand maintains the eighth-note accompaniment. Pedal points are marked. Dynamics include 'f' (forte).

Third system of the musical score. The right hand shows a dynamic contrast between 'sf' (sforzando) and 'p' (piano). The left hand continues with the eighth-note accompaniment. Pedal points are marked. The instruction 'più forte.' is present.

Fourth system of the musical score. The right hand features a descending melodic line with fingerings 4, 3, 2, 1. The left hand continues with the eighth-note accompaniment. Pedal points are marked. Dynamics include 'dimin.' and 'pp' (pianissimo).

Fifth system of the musical score. The right hand continues with melodic and harmonic development. The left hand continues with the eighth-note accompaniment. Pedal points are marked. Dynamics include 'cres.' (crescendo).

First system of musical notation. The treble staff contains a series of chords and arpeggios, with fingerings 3, 4, 5, 4, 3, 1, 3, 4, 3 indicated above. The bass staff contains a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and an asterisk below the staff.

Second system of musical notation. The treble staff features more complex arpeggiated figures with fingerings 3, 4, 5, 2, 1, 4, 2, 1, 5, 2, 1, 4, 2, 1, 5, 2, 1, 4, 2, 1. The bass staff continues the accompaniment. Dynamics include *f*, *cres.*, *più forte.*, *f*, and *dim.*. Pedal points are marked with 'Ped.' and an asterisk.

Third system of musical notation. The treble staff has arpeggiated chords with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff continues the accompaniment. The lyrics 'nue- do' are written below the treble staff. Pedal points are marked with 'Ped.' and an asterisk.

Fourth system of musical notation. The treble staff features arpeggiated figures with fingerings 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1. The bass staff continues the accompaniment. A piano (*p*) dynamic is marked. Pedal points are marked with 'Ped.' and an asterisk.

Fifth system of musical notation. The treble staff has arpeggiated figures with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 5, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff continues the accompaniment. A piano (*p*) dynamic is marked. Pedal points are marked with 'Ped.' and an asterisk.

WARNING.

(WARNUNG.)

Erik Meyer-Helmund.

Poco Allegro. ♩ 120.

Giacoso.
 Ihr Mäg - de - lein nehmt euch in Acht, Der Früh - ling naht her - an, Mit
 Ye maid - ens fair take care, take care! For Spring - time now draws nigh, And

ihm der lock're Herzensdieb, Mit ihm der lock're Herzensdieb, Ihr wisst doch was der
 brings the wa - ry thief of hearts, And brings the wa - ry thief of hearts His might who can de -

kann,..... Ihr wisst doch, was der kann!
 fy!..... His might who can de - fy!

Ihr Mäg-de-lein, nehmt euch in Acht, Mich hat er aus-er-ko-ren, Er
Ye maid-ens fair, look to, be-ware, Me has he now se-lect-ed His
truf mich gut, ich bin schon jetzt ver-liebt, ver-liebt bis ü-ber die
aim was true what could I do In love I am de-tect-ed, de-

pp *Ped.* *8* *3* *2* *1* *2* *1* *3* *2* *1* *2* *1*

Oh-ren, Ihr Mädelein, nehmt euch in Acht, Und lauft nicht in die Fal-le,
tect-ed. Ye maidens fair, take heed, be-ware, If you would not be ma-ted

a tempo. *p* *N.B.* *Ped.* *To simplify the accompaniment the notes of the right hand from A to 5 may be omitted.* *N.B.* *Ped.* *Ped.* *Ped.* *Ped.*

Nehmt euch in Acht vor Jung und Alt, Ver-liebt sind wir ja Al-le, Ver-liebt
To young or old, the charm they share, To love we all are fat-ed To love

a tempo. *p* *N.B.* *Ped.* *To simplify the accompaniment the notes of the right hand from A to 5 may be omitted.* *N.B.* *Ped.* *Ped.* *Ped.* *Ped.*

sind wir ja Al-le, sind wir ja Al-le!
we all are fat-ed, we all are fat-ed.

rit. *a tempo.* *f* *marcato.* *sf colla parte.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

N.B. The small notes may be played or omitted.

Ihr Mägdelein nehmt euch in Acht Verschliesst die Her-ze-lein Verschliesst die Thüren *cres.*

Ye maidens fair look to, be-ware! Your hearts bar well within Close all approaches

Al - len, Verschliesst die Thüren Al - len Den Spielmann lasst hin-ein.....

brave-ly, Close all ap-proaches brave-ly But song and dance let in

Den Spielmann lasst hin-ein.

f

But song and dance let in.

or thus.

Den Spielmann lasst hin - ein.

ff

But song and dance let in.....

THE LOST CHORD.

To J. A. Robinson.

Words by
Adelaide A. Proctor.

(DER VERLORENE ACCORD.)

Translation by
Herman Hartmann.

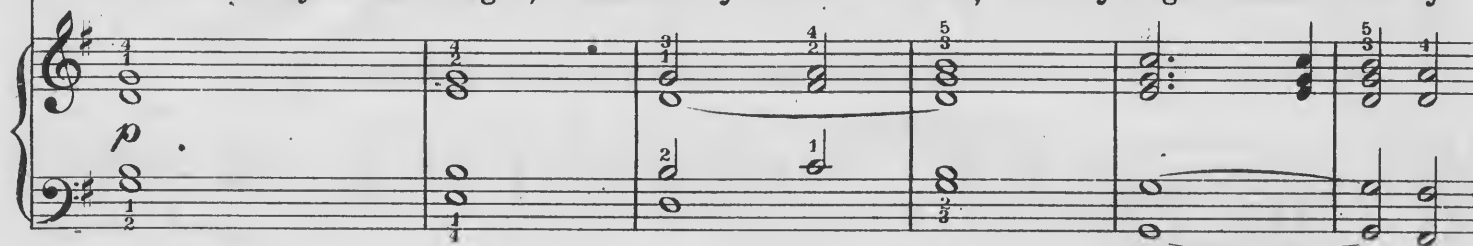
Arthur Sullivan.

Andante Moderato. ♩ 120.



Sass an der Or-gel zu rast-en. Ich war traurig, mein Herz so schweb; Mei-ne Fin-ger ü-ber Tast-en

Seat-ed one day at the or-gan, I was wea-ry and ill at ease, And my fingers wander'd id-ly



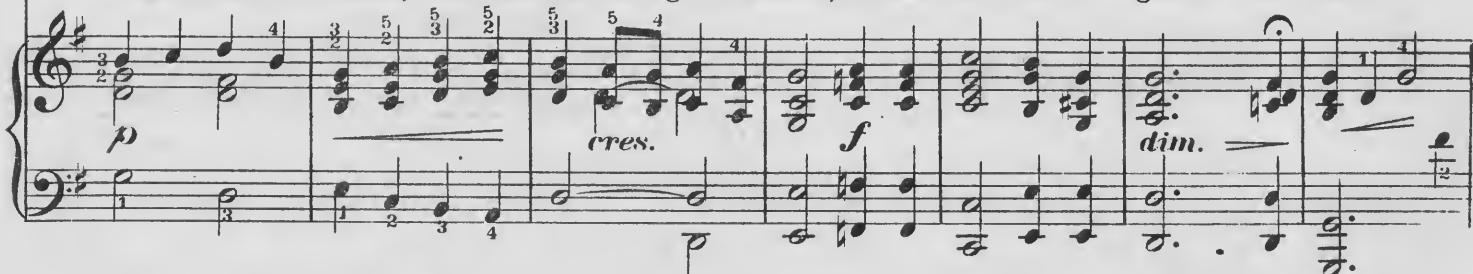
Glit-ten ge-dan-ken-leer Ich weiss nicht, welch' Macht accorde Den Fingern im Trau-ern quoll'n; Es er-

0-ver the noi-sy keys, I know not what I was playing, Or what I was dreaming then, But I



klang wie Himmels-wor-te, Wie ein hehr und hoch A-men. Wie ein hehr..... und hoch..... A-men.

struck one chord of music, Like the sound of a great A-men, Like the sound of a great A-men.



Es klang wie aus En-gels-keh-le, Wie ein Himmels-ge-sang mir

It flooded the crimson twilight Like the close of the Angel's

p

Ped. *

zu Und erfüllte die ö-de See-le Mit dem Ah-nen sel'-ger Ruh. O, das mir der Klang beschieden! Er

Psalm, And it lay on my fever'd spir-it, With a touch of in-fi-nite calm, It qui-et-ed pain and sorrow, Like

wieg-te die Schmerzen ein. Du süs-ser; du stil-ler Frie-den, Du mögst in mir ge-deih'n! Ge-

love o-ver-com-ing strife, It seem'd the har-monious ech-o From our dis-cordant life, It

löst sind des Zwei-fels Fra-gen, Mich er-fül-len Har-mo-nien; Ein Mor-gen will nun in mir
poco a poco più animato.

link'd all per-plex-ed meanings In-to one per-fect peace And trembled a-way in-to

ta-gen: Die Schat-ten sie müs-sen flieh'n A-ber heu-te! Ich such' ver-
f *agitato.*

si-lence, As if it were loth to cease, I have sought, but I seek it

ge-bens Des Macht-ac-cord-es Klang, Der tief bis zum Grun-de des

vain-ly, That one lost chord di-vine, Which came from the soul of the

Le-bens Mir in die See-le drang. Viel-
Gradoso.

Or-gan, And en-ter'd in-to mine It
cres.

leicht wenn aus ird'schen Rah-men Die See-le sich end-lich löst, Dann hör ich den Klang wie ein

may be that Death's bright Angel, Will speak in that chord a-gain, It may be that on-ly in

ff

Ped. Ped. Ped. Ped. Ped.

A-men, Ein herr-lich hehr A-men Viel leicht wenn aus tr-dischem Rah-men Die

Heav'n, I shall hear that grand A-men It may be that Death's bright An-gel will

Ped. Ped. Ped. Ped. Ped. *

See-le sich end-lich löst, Dann hör ich den Klang wie ein A-men, Ein herr-lich

speak in that chord a-gain, It may be that on-ly in Heav'n, I shall hear that

rit.

Ped. Ped. Ped. *

hehr A-men.....

grand A-men.....

Ped. Ped. *

33 ETUDES.

A. Loeschhorn, Op. 66.

Repeat each exercise from 8 to 12 times.
Preliminary exercise. ♩-80 ♩-100.

Scale of D \flat major.

The preliminary exercise consists of two staves of music in D-flat major, 6/8 time. It features eighth-note patterns with fingerings 1-2-3-4 and 3-2-3-4. The D-flat major scale follows, spanning two staves, with fingerings 1-2-3-4-5-6-7-8 for the ascending scale and 8-7-6-5-4-3-2-1 for the descending scale.

Harmonic minor scale of C \sharp (D \flat)

Melodic scale of C \sharp minor (D \flat)

The C-sharp harmonic minor scale is shown on two staves, with fingerings 1-2-3-4-5-6-7-8 for the ascending scale and 8-7-6-5-4-3-2-1 for the descending scale. The C-sharp melodic minor scale follows, also on two staves, with fingerings 1-2-3-4-5-6-7-8 for the ascending scale and 8-7-6-5-4-3-2-1 for the descending scale.

ETUDE XX.

Allegretto tranquillo.
il canto marcato e legato.

♩-80 ♩-100.

Etude XX is a piece in D-flat major, 6/8 time, consisting of four systems of two staves each. The first system begins with the instruction 'dolce.' and features a melody in the right hand with eighth-note patterns and a bass line with chords. The second system continues the melody and bass line, with a 'dolce.' instruction in the right hand. The third system features a more complex melody with sixteenth-note patterns and a bass line with chords. The fourth system concludes the piece with a melody in the right hand and a bass line with chords. The piece is marked with 'mf' (mezzo-forte) and 'p' (piano) dynamics.

First system of musical notation, measures 1-5. The treble staff contains a complex melodic line with many slurs and fingerings. The bass staff has a simpler accompaniment. Dynamics include *mf* and *f*. The word "Red." is written below the bass staff at measures 1, 3, 4, and 5.

Second system of musical notation, measures 6-10. The treble staff continues the melodic line. The bass staff has a simple accompaniment. Dynamics include *p*. The word "Red." is written below the bass staff at measures 6, 7, 8, and 9.

Third system of musical notation, measures 11-15. The treble staff continues the melodic line. The bass staff has a simple accompaniment. Dynamics include *dolce*. The tempo markings *poco calando.* and *a tempo.* are written above the treble staff. The word "Red." is written below the bass staff at measures 12, 13, and 14.

Fourth system of musical notation, measures 16-20. The treble staff continues the melodic line. The bass staff has a simple accompaniment. Dynamics include *f*. The word "Red." is written below the bass staff at measures 16, 17, 18, and 19.

Fifth system of musical notation, measures 21-25. The treble staff continues the melodic line. The bass staff has a simple accompaniment. Dynamics include *dolce*. The word "Red." is written below the bass staff at measures 21, 22, and 23.

Sixth system of musical notation, measures 26-30. The treble staff continues the melodic line. The bass staff has a simple accompaniment. Dynamics include *p*, *mf*, and *f*. The tempo marking *il basso marcato.* is written below the treble staff. The word "Red." is written below the bass staff at measures 26, 27, 28, and 29.

Preliminary exercise. ♩₁₁₂ ♩₁₄₄.

Scale of F major.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff, both in the key of D major (two sharps) and 4/4 time. The treble staff features a melody with eighth-note patterns, while the bass staff provides a simple harmonic accompaniment. The second system continues the piece, featuring a more complex treble staff melody with triplets and a bass staff that includes a melodic line with triplets and a simple accompaniment. The score is written in a clear, legible font, with standard musical notation including notes, rests, and bar lines.

Harmonic scale of E minor.

Melodic scale of E minor.

The musical score for 'The Theme Song of Captain Jack' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a bass line with eighth and sixteenth notes, including triplets and slurs. The second system is identical to the first, separated by a double bar line. The score is written in a classic, slightly stylized font typical of early 20th-century sheet music.

ETUDE XXI.

Andante cantabile.  112  144.

Musical score for "The Merry Widow" (No. 10). The score is in 3/4 time and features a piano introduction. The melody is in the right hand, and the bass line is in the left hand. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and fingerings. The piece is marked with a piano (p) dynamic. The score is divided into measures, with some measures containing multiple notes and rests. The piece concludes with a double bar line and a repeat sign.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple, repetitive tune. The bass staff contains the accompaniment, which consists of a steady, rhythmic pattern. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, while the accompaniment is primarily composed of quarter and eighth notes. The score is divided into four measures, each containing a single line of music. The first measure of the melody is marked with a '1' and a '3', indicating a first and third ending. The second measure is marked with a '2' and a '4', indicating a second and fourth ending. The third measure is marked with a '3' and a '4', indicating a third and fourth ending. The fourth measure is marked with a '1' and a '5', indicating a first and fifth ending. The score is written in a clear, legible font, and the notation is standard for a musical score.

Repeat each exercise from 8 to 12 times.
Preliminary exercise. ♩-72 ♩-100.

Scale of B major.



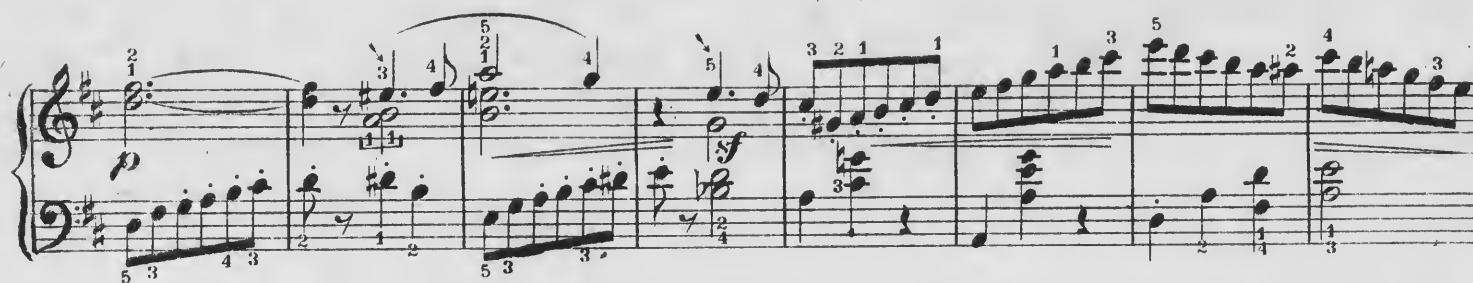
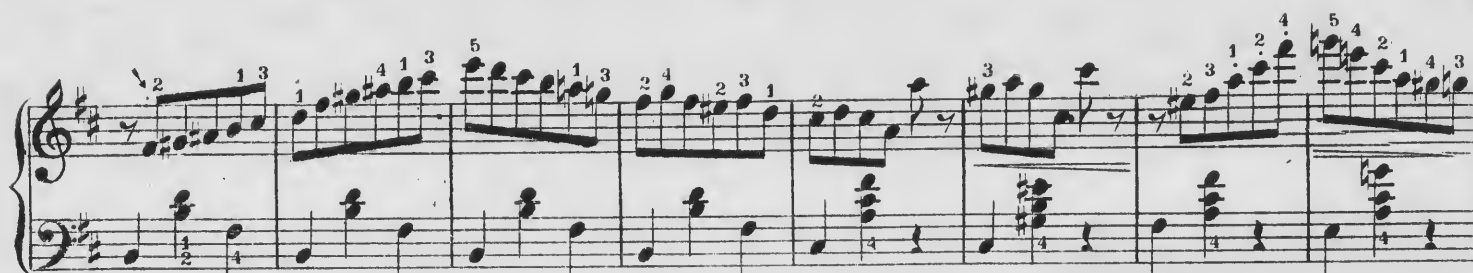
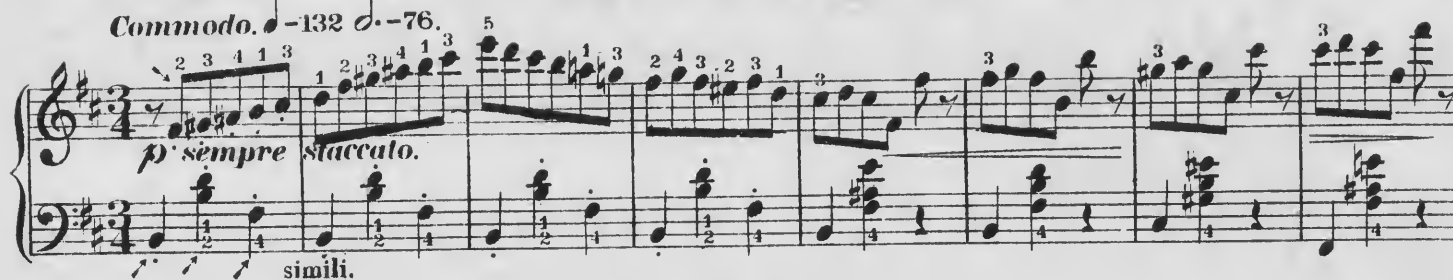
Harmonic scale of B minor.

Melodic scale of B minor.



ETUDE XXII.

Commodo. ♩ -132 ♪ -76.



First system of musical notation. Treble and bass staves. Treble staff contains complex fingerings (1-5, 2-4, 3-5, etc.) and dynamic markings *f* and *p*. Bass staff contains chords and the word *simili.* below the staff.

Second system of musical notation. Treble and bass staves. Treble staff contains complex fingerings and dynamic marking *f*. Bass staff contains chords and dynamic marking *f*.

Third system of musical notation. Treble and bass staves. Treble staff contains complex fingerings and dynamic marking *f*. Bass staff contains chords and dynamic marking *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains complex fingerings and dynamic marking *p*. Bass staff contains chords and the word *simili.* below the staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains complex fingerings and dynamic marking *f*. Bass staff contains chords and dynamic marking *f*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains complex fingerings and dynamic markings *f* and *ff*. Bass staff contains chords and dynamic markings *f* and *ff*.

LAUTERBACH.

(Luts.)

Introduction.

Moderato.

Secondo.

Claude Melnotte.

The Introduction section consists of three systems of music. The first system is in 2/4 time and features a treble and bass staff. The treble staff has a melody with notes G4, A4, B4, and C5, with fingerings 2, 1, 3, 2, 1. The bass staff has a melody with notes G3, F3, E3, and D3, with fingerings 1, 2, 3, 1, 2, 3. The second system continues the melody in the bass staff with notes G3, F3, E3, and D3, with fingerings 1, 2, 3, 1, 2, 3. The third system continues the melody in the bass staff with notes G3, F3, E3, and D3, with fingerings 1, 2, 3, 1, 2, 3. The section ends with a double bar line and a repeat sign.

Theme
Giocoso.

The Theme section consists of two systems of music. The first system is in 6/8 time and features a treble and bass staff. The treble staff has a melody with notes G4, A4, B4, and C5, with fingerings 1, 2, 4, 1, 2, 4, 2, 1. The bass staff has a melody with notes G3, F3, E3, and D3, with fingerings 1, 2, 4, 1, 2, 4, 2, 1. The second system continues the melody in the bass staff with notes G3, F3, E3, and D3, with fingerings 1, 2, 4, 1, 2, 4, 2, 1. The section ends with a double bar line and a repeat sign.

LAUTERBACH.

(Lutz.)

Claude Melnotte.

Introduction.

Moderato.

Primo.

First system of musical notation for the Introduction, Moderato section. It consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 2 3 2 1, 2 3 1, 1 x 1 2 1, 2 3 1, 2 3 1, 1 + 2). The lower staff is in bass clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 1 2, 1 3, 1 2 4). The system ends with a double bar line and a 'Ped.' marking with an asterisk.

Second system of musical notation for the Introduction, Moderato section. It consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 2 1 x 1, 2 1 x 1, 2 1 x 1, 2 1 2 x). The lower staff is in bass clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 1 2 4, 4 2 4, 2 1, 3 1, 3). The system ends with a double bar line and a 'Ped.' marking with an asterisk.

Third system of musical notation for the Introduction, Moderato section. It consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 2 1, 2, 2, 2 1 2, 2, 2 x 1 2, 3 2 1). The lower staff is in bass clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 2 1, 2, 2, 2, 2, 1 2 3 4). The system ends with a double bar line and a 'Ped.' marking with an asterisk.

Theme
Giocoso.

Fourth system of musical notation for the Theme, Giocoso section. It consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 3 1, 1, 3 3 1, 4 2 2 1, 2 x). The lower staff is in bass clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 1, 1, 1, 1, 1). The system ends with a double bar line and a 'Ped.' marking with an asterisk.

Fifth system of musical notation for the Theme, Giocoso section. It consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 3 1, 1, 3 3 1, 4 2 2 1, 2 x). The lower staff is in bass clef and contains a series of eighth and sixteenth notes with various fingerings (e.g., 1, 1, 1, 1, 1). The system ends with a double bar line and a 'Ped.' marking with an asterisk.

Three systems of piano music notation. Each system consists of a grand staff (treble and bass clefs). The first system has a 'p' dynamic marking in the first measure. The second system has a 'Ped.' marking in the first measure. The third system has a 'Ped.' marking in the first measure. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Var. 1

Two systems of piano music notation for 'Var. 1'. Each system consists of a grand staff (treble and bass clefs). The first system has a 'p' dynamic marking in the first measure. The second system has a 'Ped.' marking in the first measure. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Brilliant.

Primo.

First system of musical notation for the 'Primo' section. It consists of a grand staff with two staves. The right hand has a complex melody with many triplets and sixteenth notes. The left hand has a simpler accompaniment. Pedal markings 'Ped.' and asterisks are present below the staff. Fingering numbers are written below the notes.

Second system of musical notation for the 'Primo' section. Similar to the first system, it features a grand staff with complex right-hand passages and a supporting left hand. Pedal markings and fingering numbers are included.

Third system of musical notation for the 'Primo' section. The right hand continues with intricate triplet patterns. The left hand provides harmonic support. Pedal markings and fingering numbers are present.

Var: I.

Brilliant.

Fourth system of musical notation, labeled 'Var: I. Brilliant.'. It features a grand staff. The right hand has a more melodic line with some triplets. The left hand has a steady accompaniment. Pedal markings and fingering numbers are included.

Fifth system of musical notation, continuing the 'Var: I. Brilliant.' section. It shows further development of the melodic and accompaniment parts. Pedal markings and fingering numbers are present.

Var:II.

Secondo.

Var:III.

Var:IV. Leggiero.

Primo.

Var: II.

First system of Variation II. Treble staff: measures 1-4 with fingerings like $\times 1 4 3 2 1 + 2$, $1 + 2$, $2 3 2$, $1 + 3 2 1 +$, $2 1 + 2 1 +$, and $1 2 1$. Bass staff: measures 1-4 with notes and rests. Pedaling: *Ped.* with asterisks in measures 1, 2, 3, and 4.

Second system of Variation II. Treble staff: measures 5-8 with fingerings like $+ 4$, $+ 2$, $2 +$, $2 3 2$, $1 + 3 2 1 + 3 2 1 + 3 1$, and $1 2 1$. Bass staff: measures 5-8 with notes and rests. Pedaling: *Ped.* with asterisks in measures 5, 6, 7, and 8.

Var: III.

First system of Variation III. Treble staff: measures 1-4 with fingerings like 2 , $3 2 1 2 + 2$, $\times 2 1 2 +$, $3 2 1 2 + 1$, $2 1$, $3 2 + 2 1 2$, and $+ 2 1 2 + 2$. Bass staff: measures 1-4 with notes and rests. Pedaling: *Ped.* with asterisks in measures 1, 2, 3, and 4.

Second system of Variation III. Treble staff: measures 5-8 with fingerings like $2 3$, $2 3$, $+ 2 3$, $+ 3 1$, $2 1$, $2 1 2 1 2$, $2 1 2 1 3 +$, and 1 . Bass staff: measures 5-8 with notes and rests. Pedaling: *Ped.* with asterisks in measures 5, 6, 7, and 8.

Var: IV.

First system of Variation IV. Treble staff: measures 1-4 with fingerings like $1 2 1$, $\times 1 4 3 2 + 3 2 1 + 1 +$, 3 , $+ 2$, 3 , 1 , 3 , 1 , $+ 2$, and $1 2 1$. Bass staff: measures 1-4 with notes and rests. Pedaling: *Ped.* with asterisks in measures 1, 2, 3, and 4.

Second system of Variation IV. Treble staff: measures 5-8 with fingerings like $+ 4 3 2 + 3$, 1 , 3 , 2 , $2 +$, 4 , 3 , 1 , $2 +$, $+ 1$, and $1 2 1$. Bass staff: measures 5-8 with notes and rests. Pedaling: *Ped.* with asterisks in measures 5, 6, 7, and 8.

Secondo.

f + 2 4 1 3 4 2 1 + 2 1 + 1 + 2 1 + 2 1 +

po co a po co cres cen do.

1 2 3 4 5

Cadenza.

6 7 *p* *Ped.* *Ped.*

mf *f* *ff* *Ped.* *Ped.*

Primo 1 *Ped.* *

ten: Primo.

Ped. Ped. + 3

po... co... a... po... co... cres... cen... do.

Cadenza.
poco a poco cresc: \

f *p* *Ped. * Ped. * Ped. * Ped. **

mf

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

ff

Ped. Secondo.

Secondo.

Var: V.

f marcato.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Var: VI.

Giocoso.

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Primo.

Var:V.

First system of music for Var:V, Primo. The treble staff contains a series of chords, and the bass staff contains a series of chords. The dynamics are marked *f*. Pedal marks are indicated as *Ped.* followed by an asterisk.

Second system of music for Var:V, Primo. The treble staff contains a series of chords, and the bass staff contains a series of chords. The dynamics are marked *f*. Pedal marks are indicated as *Ped.* followed by an asterisk.

Var:VI.
Gicoso.

First system of music for Var:VI, Gicoso. The treble staff contains a series of chords, and the bass staff contains a series of chords. The dynamics are marked *f*. Pedal marks are indicated as *Ped.* followed by an asterisk.

Second system of music for Var:VI, Gicoso. The treble staff contains a series of chords, and the bass staff contains a series of chords. The dynamics are marked *f*. Pedal marks are indicated as *Ped.* followed by an asterisk.

Secondo.

Finale.

First system of musical notation. The right hand (treble clef) begins with a forte (*ff*) dynamic, playing a series of chords and single notes with fingerings 4, 4, 2, 4, 4, 2, 3, 4. It then transitions to a piano (*p*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4. Pedal markings (*Ped.*) and asterisks (*) are placed below the left hand. A final triplet of notes (3, 1, 1) is marked above the right hand.

Second system of musical notation. The right hand continues with *ff* and *p* dynamics, featuring fingerings 4, 2, 3, 4, 2, 3. The left hand maintains the eighth-note accompaniment with fingerings 2, 4, 2, 4, 2, 4. Pedal markings and asterisks are present. The system concludes with a forte (*f*) dynamic and fingerings 1, 2, 1, 2.

Third system of musical notation. The right hand features a series of chords with accents (>) and fingerings 2, 1, 2, 1. The left hand continues the eighth-note accompaniment with fingerings 2, 1, 2, 1. The system ends with a forte (*ff*) dynamic and the instruction "molto cresc:". Pedal markings and asterisks are used throughout.

Fourth system of musical notation. The right hand plays a series of chords with fingerings 1, 2, 2, 2, 1, 2, 2, 2, 2, 3. The left hand continues the eighth-note accompaniment with fingerings 1, 2, 2, 2, 1, 2, 2, 2, 2, 3. The system concludes with a forte (*f*) dynamic and a final chord. Pedal markings and asterisks are present.

Finale.

Primo.

f *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *f*

f *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *molto cresc.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

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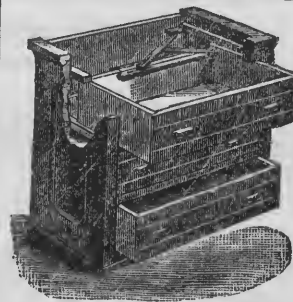
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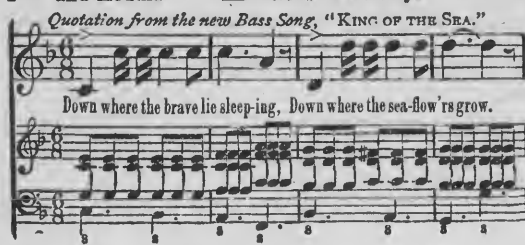
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Hon. Amos J. Cummings' lecture, at the Exposition building, was preceded by the following programme: 1. Instrumental Quartette—"Zampa," Harold, Misses M. Boehmann and L. Anton and Messrs. Ray Douglas and P. G. Anton Jr., 2. Vocal Quartette—Waltz, Vogel, Messrs. Ernest Keisker, Ferd. Doerr, Bernard Dierkes and Edw. Dierkes. 3. Soprano Solo—"The Skylark," Hatton, Miss Bertha A. M. Griswold.

DeSoto was favored with a good concert, given by Messrs. August Rosen and Conrath, pianists, Miss Emma Rosen, soprano, Miss Lulu Kunkel, violinist, and Mr. C. F. Heckel, tenor. The most effective number was the International Fantasia, "Grand Potpourri No. 2," Epstein, introducing Miserere, from Verdi's "Il Trovatore;" Valse from Gounod's "Faust;" Airs from Offenbach's "Grande Duchesse;" Airs from Suppe's "Pique Dame;" "Star-Spangled Banner;" "God Save the Queen;" and "Yankee Doodle" with Variations. The audience was delighted, and hoped to hear the participants often.

August Rosen, organist of the Third Congregational Church, met with what might have proved a fatal accident. While attempting to board an out-bound narrow-gauge train, he missed his footing, fell, and was dragged some distance. He escaped with a severe bruising. He is up and about with the help of a cane.

Arthur D. Weld enters upon his third year's choir service at the Synagogue, Twenty-first and Olive. Mr. Weld hails from Boston, where he is most favorably known; he is a hard worker, and gives the greatest satisfaction wherever engaged. Mr. Poppen is organist, Mrs. Peebles soprano, Mrs. Wood alto, and Labarge tenor.

Beethoven Conservatory.—The following programme was rendered by scholars from the classes of Mme. Ysidora Clarke and Mr. A. W. Hoffmann, on the 23rd ult., at the Beethoven Conservatory: 1. Piano Solos—a. Gavotte Humoresque, Schutt;

b. Mazurek, B flat, Paderewski, Miss Bertha Sechler. 2. Vocal Solo—Valse, "Il Sogno," Miss Daisy Ketchum. 3. Piano Solo—"Alone," Improvisation, A. W. Hoffmann, Miss Millie Harding. 4. Vocal Solo—"Because," Mr. Edward B. Platt. 5. Piano Solos—a. Barcarole, Nicodé; b. Valse lente, Schutt, Miss Lillian Pike. 6. Vocal Duo—"Gypsies," Brahms, Misses Pearl Peck and U. McDearmon. 7. Piano Solo—Grand Polonaise, Paderewski, Miss Love Padon.

Prof. Jarvis has organized the Endymion Society, whose object will be the public rendition of the best glees, choral works and cantatas. The society is in a flourishing state, having now a membership of fifty-five good voices. The meetings are held at St. Peter's Church, every Wednesday at 8 p. m., and are attended by some of the best West End singers. Admission is open to all good voices. The first cantata, "Endymion," by E. Aspa, will be given early in the new year.

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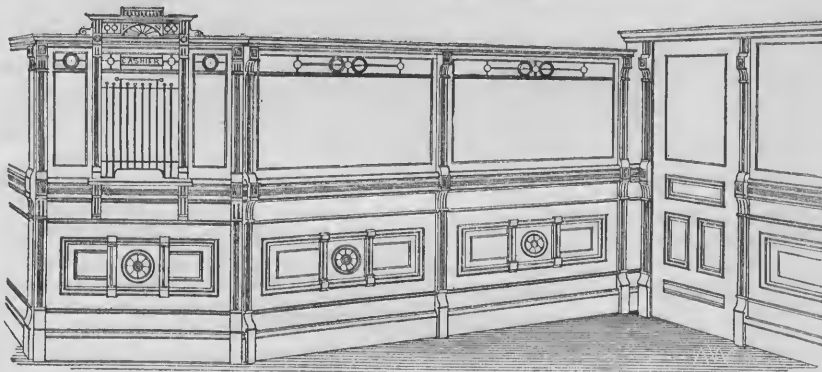
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It was rumored on Thanksgiving day that a certain leading organist had precipitately fled the city. Upon inquiry, it proved groundless. It would indeed be a sensation for that same organist to disappear, but he is here to stay and we congratulate ourselves on that fact. Now there are scores of organists whose immediate deliverance from the city would be cause for a real thanksgiving Sunday, and a boon to a suffering public. Who will be the first such organist to start?

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The Utica Conservatory of Music, under the direction of Louis Lombard, has given some very fine concerts during November.

A performance is reported from Brisbane, Australia, of Meyerbeer's "Le Prophète," sung in Volapük, the new "universal language." The performance is said to have greatly pleased, and to have been repeated several times.

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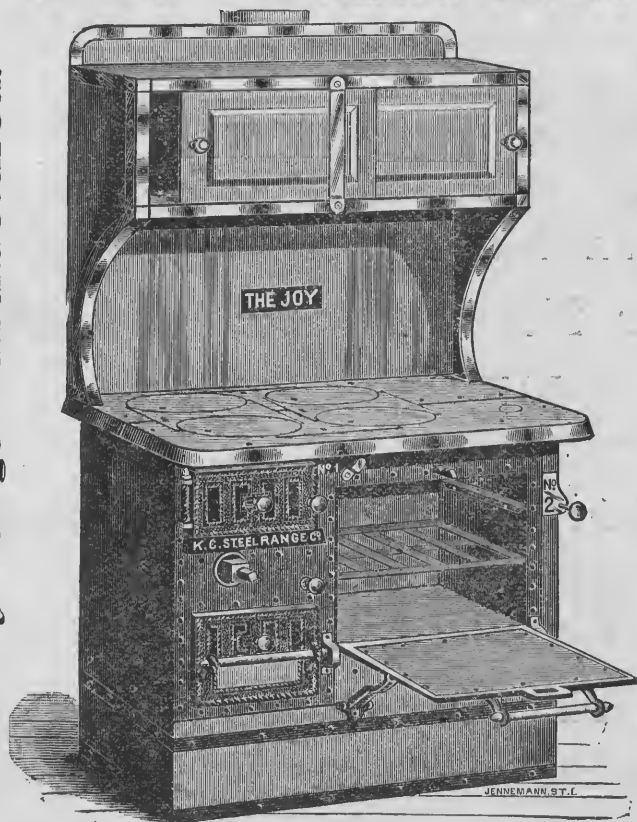
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Victor Hoffmann, the young violinist, who is now teaching at the Scranton Conservatory of Music, was paid a high tribute by Ovide Musen, the celebrated violinist, with whom he played in a concert there. He predicted a brilliant future for the young artist.

A Hit that Tells.—We quote the following from a Hamilton (Canada) paper, in reference to one of Gilmore's concerts there: "The descriptive number, An Alpine Storm, was the most popular piece of the evening. It was given with all the mechanical effects, including lightning, the hissing of the rain and wind, the roll of heaven's artillery, the singing of

birds and the tinkling of the sheep-bells. It was in every respect most effective and realistic. In response to a spontaneous and enthusiastic encore, Mr Gilmore gave Van Gerhard's "Gypsy Queen" Gavotte. The "Alpine Storm" is published by Kunkel Bros., St. Louis, and is one of the most effective piano solos ever written. It is also arranged as a duet. Every piano-player should have it.

It is announced in the papers of St. Petersburg that Gounod is to give in that city first, and in Moscow afterward, a series of concerts, the programmes of which will be devoted to several of his works.

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In view of the long adoration offered by her votaries to Mme. Marchesi, of France, the following excerpt from a European letter to the Chicago *Inter-Ocean* will be read with some interest: "She taught in many of the conservatories of Italy, Austria and Germany, never staying long in one place, always making enemies, but always shrewdly bettering herself at each move. She saw the tendency of the age to patent medicines, and devoted herself to specialties that could be advertised, high notes, trills and cadenzas, and in them is thorough and makes her pupils work hard, accomplishing phenomenal results with a high voice that can stand her method, but she sacrifices quality to execution and pays no attention to articulation. Her first success was Gerster, though she claims to have taught Mme. Kraus and poor Ilma di Murska. Then came Emma Nevada; and many pupils were attracted by the brilliancy of her singing. Whenever a musical lion is in

Paris, the Madame, in point lace and diamonds, and a smile of satisfaction on her hard, thin mouth, gives a reception in her salon. The girls are arranged in platoons, each wearing her national colors, and favorites come forward in turn to lay their wreaths at the feet of Rubinstein, Verdi, Boito, or Massenet, as the hero may be. A programme is made up from the composer's work in whose honor the fete is given, and as each new voice is heard in some one of his arias, he claps his hands and says: 'Phenomenal! finest in the world!'—and Madame scores a great advertisement. She harms many voices, but in the number of pupils who are attracted by this *reclame* she gets some who are fine. But the world is getting tired of her successes; they do all the same things, the same high notes, the same staccatos, the same bird-songs and cadenzas. Why, I know a half a dozen who can do Miss Sanderson's 'Eiffel Tower note.' Marchesi pupils with high F's and G's are be-

ginning to be looked on by operatic managers as drugs in the market. She is a shrewd woman, of great personal tact and force of character. She gives herself the airs of a queen, and permits pupils to kiss her hand. This time the shark has grown to be a whale."

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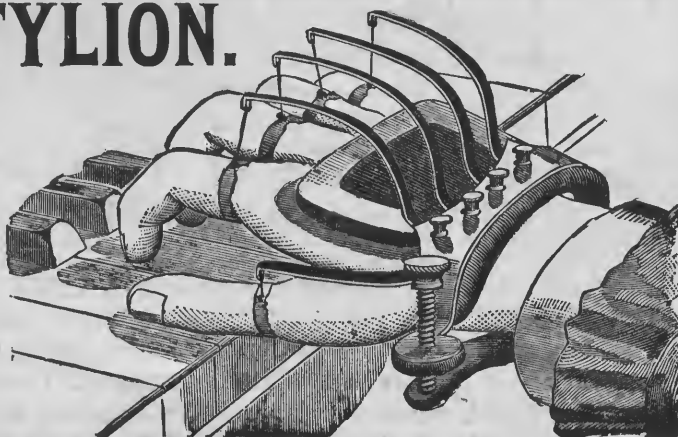
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